

# WARM WEATHER BRINGS CHARMING ARRAY OF NET DRESSES

Embroidered Panels of Batiste Mark New Gowns for Elaborate Occasions—Fashions for Braiding Embraces Every Material—Old Favorites Not Forgotten—Organdie, Cotton and Georgette Crepe Are Seen in Many Attractive Styles

By MARTHA GOODE ANDERSON.

THE warm weather has brought forth a delightful array of the charming dresses of fine white net richly combined with embroidered panels of batiste which are now tak-

ing the place of the lingerie gown for the elaborate occasions when such a summer frock is needed.

The fine round thread nets lend themselves beautifully for this sort of dress and are accepted for informal

evening affairs as well as for those formal afternoon occasions such as country club teas and bridge parties. Now and then one finds the embroidery on the net usually done in fine white cotton thread in a small trailing

the net bands of fine flat lace are employed to put the dress together and add further richness, for the idea of this sort of frock seems to be to make it as elaborate as possible. Coarse white net is used for the tight slip underneath over which is hung the first layer of the outside material.

One elaborate gown shows a very skimpy under skirt with three small ruffles of the net placed one above the other up to the waist. The embroidered net is used in an apron drapey for the front of the skirt and has a very wide sash of ciel blue satin ribbon running under the edge of this apron and draping over the hips to be tied in a very wide bow at the waist line in the back. This sash is so wide indeed that it appears almost like a bustle of the satin placed at the back. This bodice is put together with wide flat lace and is quite as elaborate as the skirt, repeating an embroidered panel in a vestee effect. The sleeves are longer than the French models but do not come quite to the elbow.

## An Effective Combination.

One of the effective combinations in the elaborate type of dress is displayed in a gown of white organdie and white net combined. The net, embroidered in a very handsome design, forms the upper part of the gown, while the organdie, tucked from waist to hem, is placed in side panels. The finest of Irish crochet lace is used as a trimming on this frock, edging the collar, which is cut in deep points at the front away from the throat, and edging the two pockets placed on the front net panel in the skirt. The short sleeves are also edged with the lace.

No sash is used on this dress, and because of the beauty of the design and the material none indeed is needed. One sees any number of dresses with the finely tucked side panels in all sorts of fine cotton materials. As the tucks are as a rule not more than half an inch wide and are placed so closely together as almost to overlap they do not thicken the figure in spite of the fact that they run round instead of up and down.

While the white dress is the preferred now and again one finds a color combination worthy of note, as, for instance, in a soft little one piece thing which has the upper part entirely of finest pleated chiffon in pale pink in color. The lower part of the skirt is made of an embroidered panel of net appliqued onto the chiffon and finished off at the sides and back with enough of the plain net to give the needed width, and let us note, in passing, that skirts are somewhat wider than the spring first showing predicted. It is well known that thin fabrics are not graceful when skimmed and the tight straight effects must be studiously avoided for really good and graceful results.

The use of fine net with other materials this summer solves a problem of what to do with the embroidered panels which come from the Philippines, Switzerland or France and which are often too much for a skirt waist and yet not enough for the dress. Some of the most pleasing results obtained are shown by cleverly putting these panels together with handsome lace, flat or Irish crochet, and filling out all the required spaces with the fine net.

In speaking of this sort of gown one must not forget that the sash is often its most important part, for, as said above, one is just as apt to find it forming almost the entire back as not, the narrow inch wide string belts being left for other dresses. If, however, one prefers the narrower type inch wide moire ribbon with pleated edges is used in two stripes.

Contrasting with the elaborately draped and befrilled frock I find the straight one piece frock, almost perfectly straight from neck to hem, much in favor. The chemise frock it is called and is made of embroidered panels of net and lace or embroidered batiste combined with the net. On this type of dress the sash is very wide and tied its full width about the waist as straight and unrelieved by folds or draping in as a child's. Of course the dress itself buttons down the back and the long lines thus remain unbroken.

## A Fashion for Braiding.

Of late I have observed a fashion for braiding of materials. The fine cotton or silk braids being stitched in close sprawling effect all over the frock, leaving no uncovered spaces. Finding this braiding at every turn I am not the least astonished to discover fine organdie treated in the same way and the thin surface overlaid in ornate lines curling and interlocking and sprawling entirely over the dress.

Only we ruffles of plain organdie and very narrow edges of Valenciennes lace are used as trimming. In the place of the braiding the organdie is now and then covered with machine stitching which has the same effect, always done in white, as for some reason this is to be a white summer, at least as far as our finest frocks go. This stitching was used a great deal during the winter on hats and turbans and on silk dresses, but as yet this is the first season it has appeared in the thinner fabrics, therefore its presence tells of its being the newest thing.

One of the most delightful fabrics for the less elaborate dress than those we have been describing is the crosshatched organdie so sheer and fine that it is a delight to wear and be hidden endlessly. I find it made up into a rather dressy morning frock of almost shirtwaist simplicity, though the addition of tiny ruffles edging along the wide low collar, along the sleeves and on the tops of the little pockets placed on the front of the skirt relieves the dress of any plainness whatever. A straight round belt holds in the waist and at the back a wide sash of the organdie is edged the full length with the footing frilled into place. Accompanying this delightful frock is a wide brimmed hat of the same material with a soft edge and bows of white net standing up at just the right angle in front.

Of course, we are not to think for a moment that organdie has lost its favor, though these finer dresses have

pushed it somewhat to one side on dressy occasions. Organdie is delightful to see—on the other person. It belongs by right to youth and slim figures, for its rigidity and its extreme thinness are both against it in the average woman's eyes.

The brilliant colors are much in favor for the frocks and can be made as simple or fancy as one desires. One of rose pink has a tight underskirt with a deep hem, and over this hang four panels of the pink organdie edged with narrow lace frills. A bit of the organdie with the lace extending from neck to the bottom of the hip appearing below the pink satin sash is introduced in the front of the waist to give the popular vestee effect, which seems to rage with the same favor the early spring gave it. The back of the waist is plain, relieved at the neck only by a deep collar of the lace edged organdie, and the sleeves, short to the elbow, have also the lace frills finishing them.

While we have been speaking of the finest of lingerie gowns we must not forget that our old favorites cotton voiles are still here, and returning constantly to favor. Now we all learned some seasons ago that there is as much difference in cotton voiles as there is in silk or satin as to quality—no cotton material has ever been more satisfactory for summer dresses, for voile launders better even than lawn and does not rumple and crush as the stiffer things do.

One of the really lovely summer dresses which caught and held attention in a recent gathering was made of sky blue voile. The skirt was one of the straight round kind gathered onto a waistband, and therefore

in no way differing from hundreds of other skirts. The little waist, however, revealed a front panel in vestee effect of fine all over white embroidery. The voile was placed over this vest to form a sort of bolero effect one finds in Spanish dresses. The collar seemed to be left off to introduce a narrow white chemise effect slightly puffed of white batiste inside the neck. The short sleeves of the blue voile were cut away at the elbow to introduce narrow cuffs of the white embroidery, and a wide blue satin sash let the little vestee in front show for the depth of a few inches.

Georgette crepe vies, of course, with

the fine net and voile dresses, and because of its beauty and possibilities it too is greatly esteemed for the sort of dressy things one needs occasionally. A soft canary colored georgette is banded with white footing, and this in turn is beaded with threads of fine dull white beads alternating with canary colored ones. It is hardly possible to convey in words the beauty of such a frock, for its charm lies in its softness of line and color, but it is mentioned here because it is one of the best examples of a really perfect georgette dress.

Beads are just as much a part of the georgette dresses of pale colors as they

were last year of the darker blues and taupes, and they are no less delightful on the paler frocks than on those of more subdued hues. In almost every instance where the beads have been used they are of the same color as the crepe; thus a pink frock is elaborately covered with small pink beads. The effect is pleasing indeed. So much in demand are beads that many shops are showing beaded silk stockings to match fine frocks of the kind described here. Of course these beaded stockings are expensive, but they are new and according to one's fancy wearing—so they are apt to be much in vogue.



A frock of embroidered net with fillet lace and one of Philippine embroidery with tucked net.

## PARASOLS GAY WITH FEATHERS

THE feather trimming which has adorned dancing frocks all winter will be seen during the summer gayly waving along the edges of parasols. One of the imported models of very dark blue silk has a Belgian blue feather edge running along in a pointed effect of wavy curling tips. Of course it is unusual enough to cause the most blasé person to say, "Well, for goodness' sake."

Still another model also of the deep blue which we call midnight has a narrow fringe of red uncured ostrich and this somehow does not seem so startling as the curly feather for the reason that we have often seen fringe on parasols, and the uncured ostrich closely resembles fringe.

Parasols this summer are different in many ways from their predecessors, not as to their main characteristics, for after all a parasol is a parasol and can only be of certain shapes, but as to the materials of which they are made. A very handsome one of finest black net is lined with soft black chiffon. On the outside a band of silver and black lace twelve inches deep goes entirely around the outside in a flat circle. This parasol is really beautiful and makes one wonder why we have never seen things like it before. The handles of all of these are of dark, handsome wood with no carving, and the ribs and tips are of white bone.

## Short Handles in Vogue.

One seldom sees the long handles which were so fashionable some seasons ago, for the correct parasol of the moment both for rain and sun is rather short as to handle and shorter as to tip. The new silks impervious to any kind of weather are shown in lovely colors, so that it is possible to match any costume. The smartest of these little utility umbrellas have leather loops through the handles and by means of which they can be carried over the arm.

Velvet parasols are new enough to cause comment, designed perhaps for service with the newest of the sport coats, which are at this moment being made of velvet with collars and revers of white Angora wool. In fact almost every material which has never been used before is appearing in parasols this season—challis, organdie, cretonne and linen, though of course the latter two materials have been used years after. The organdie ones are most attractive, as they present several

sources of the organdie, one above the other, to make sufficient covering for the parasol's ribs. Gingham, calico and cretonne all belong in the same fabric family and parasols of them are of course made up from materials matching dresses and especially to order. Naturally they have life for a season only and are a concession to the fad of the moment.

The cretonne ones are bright and gay and picturesque at beach and other places of rest and recreation. The smartest dressed women seem to prefer the plain summer parasols of bright silks, letting the fine quality of the material and the beauty of the unadorned wood bespeak the perfection of the whole. One never tires of these lovely things somehow—they are like standards of all kinds and always look the part.

What has become of those one time so familiar umbrellas and parasols with the heavy long handles of silver and gold, which were ideal for Christmas and birthday gifts? One seldom sees them nowadays except in a posessor's hands as a sort of reminder of other days when that kind was in vogue. The feminine umbrella is shorter than that of any other season and slightly smaller, too. It rolls into a silken case when not in use, and is no larger than the masculine walking stick. When all is said and done none of us can claim great beauty as a charm of an umbrella, for its usefulness is its only real claim for being.

However, a parasol is a thing of beauty and very often by the soft and bewitching color it casts over the one who is carrying it adds beauty to her also. For instance, the soft things of the new sport satins, let us say, with a white top of the heaviest bare-net satin, lined with a lovely rose-pink. Nothing could be more enchanting when held open. White painted handles of wood are used and white ribs and tips. This way of combining the colors is varied and useful in many pleasing effects. Not only are the sport satins of plain colors used in the making of the beach parasols, but the gay rough silks with their plaid designs and cross barred effects. The lovely commode commode silk is also made up into fascinating ones, for the silk itself with its effect of white frosting is distinctly lovely and loses none of its beauty when so employed.

The pongees and cantons are much chosen this year. They really are serviceable things, for this sort of silk, never fades, will stand both sun and

rain and can easily be washed and freshened. So many women think that green is the color for the eyes, especially that one often finds the pongee parasol lined with a dull green silk. After the green lining red is the most favored for the soft glow it casts. The pongee parasols have wooden handles of a natural wood of almost the same color as the silk and there is usually a bit of carving on them. Most of these come from Japan and China.

I spoke above of the velvet parasol, designed, I dare say, for use with the new velvet sport coats which are just coming into great favor. The coat is indeed attractive enough to warrant a moment's consideration. The majority of them follow the box coat lines of the earlier spring and are rather short, as they reach only to the hips. At present the preferred way of using them is with white woolies or silk turtlenecks, or finest warp Henriettes and poplins coming to the aid of the fad. Occasionally one finds one of these velvet coats intended for wear with a skirt of fine French broadcloth heavily embroidered in black along the bottom. This embroidery is machine made in thick black silk thread and contrasts well with the smart black velvet coat of the upper part.

It seems a strange fancy which permits the use of velvet for summer, but there are so many occasions when a wrap with real warmth is needed that it will doubtless become very popular. All of these newer coats have long tight sleeves and for the most part are without belts or sashes. The use of white Angora wool collars and cuffs is most effective and the soft wool is extremely becoming to almost every one.

In this connection it is well to mention the very beautiful sport coats of real camel's hair which are so much desired. No material is softer than this with all the natural softness of the hair and a sort of silken texture added by the manufacturing process. The color is that of the animal and the lining of a satin of almost the exact shade.

These are really coats de luxe and offer the greatest comfort for motoring and travelling, as they do not crush and are so soft and warm. They are made with long loose lines, open sleeves, and are easily slipped on. Of course they are long enough to cover the dress completely, another advantage a motor coat should have. design showing leaves and small flowers. When the embroidery is used on,

## LOOKING BACKWARD 115 YEARS TO THE LEWIS-CLARK EXPEDITION

By RUTH KEDDIE WOOD.

MAY is the anniversary month of the departure of Lewis and Clark on the most important and successful mission ever undertaken by American explorers. Just one hundred and fifteen years ago, Meriwether Lewis, his friend Clark and their hardy associates pushed off from the Missouri shore in the well loaded keel boat and two open row boats that were to carry them up the river to the then uncharted head of navigation.

They left the mouth of the Missouri May 14, 1804. Two years and four months later they landed in St. Louis, a sturdy, bronzed group in frayed buckskins, having travelled eight thousand miles on waterways never before traced by white men, over plains where only the Indian's tepee broke the stretching monotony, and across mountain heights whose definite location and character the journals of Lewis and Clark were the first to describe.

According to the instructions of President Jefferson, the wise expansionist who planned the enterprise, the "Corps of Volunteers for Northwest Discovery" was "to explore the Missouri River, and such principal streams as, by communication with the waters of the Pacific Ocean, may offer the most direct and practicable water communication across the continent for the purpose of commerce."

Meriwether Lewis and William Clark were the forerunners of civilization in a great part of the vast area known as the Louisiana Purchase and in the Oregon Country. They and their companions, recruited from scattered States in the new born Union, were the first to carry the banner of the United States through a land that now teems with commerce and the pursuits of a prosperous people. From the picketed stronghold they erected near the mouth of the Columbia River in the winter of 1805-1806 the Stars and Stripes first flew above an American settlement in the winds of the Pacific. With good cheer and unend-

ing zeal the adventurous band risked daily peril and endured hardships indescribable in a wilderness domain inhabited by savages and wild beasts.

Born in Virginia of a brave and dis-

tinguished ancestry, the two young army officers gave to the American nation an empire through discovery. The expedition they plotted to heroic conclusion was a definite factor in establishing the claim of the United

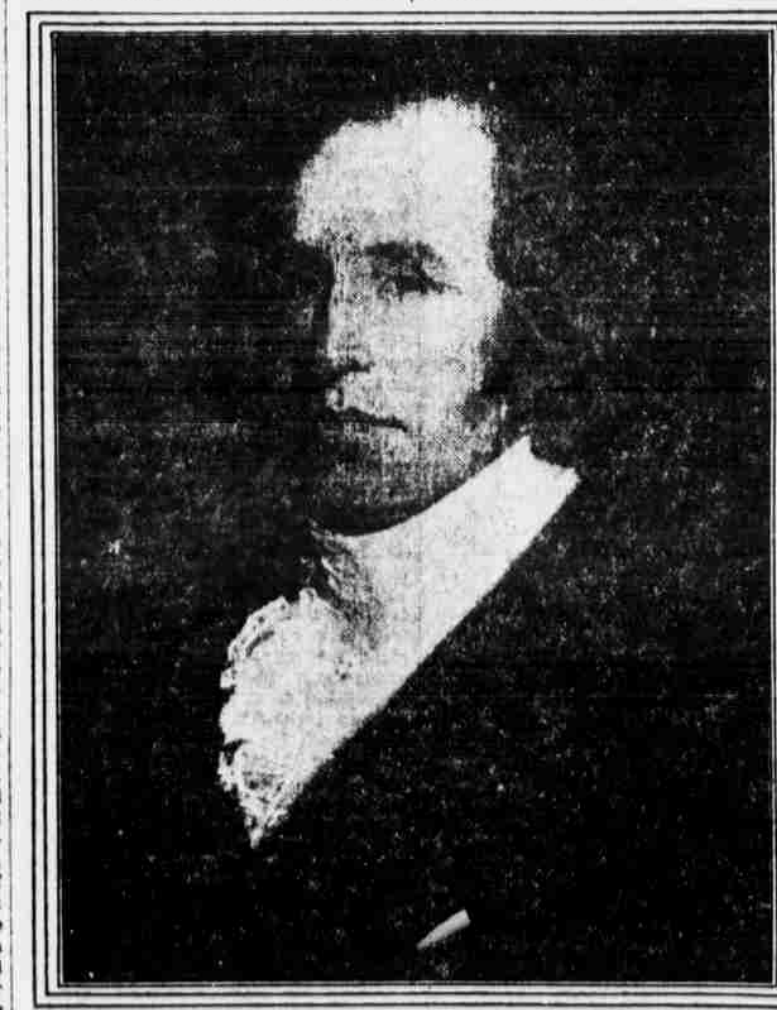
States to the boundless realm of plain and forest beyond the mountains.

Lewis had been for some time private secretary to Thomas Jefferson, who named him leader of the continental journey to the Western sea. William Clark was the boyhood friend of Lewis and his former superior officer in the army of Gen. Wayne. After their return to the United States, in the fall of 1805, they were both rewarded by a grateful Congress. Lewis received a commission as Governor of the newly acquired territory of Louisiana; Clark became Brigadier-General of the troops stationed in the territory and Superintendent of Indian Affairs.

Lewis, who never married, died under tragic circumstances while making a horseback journey from St. Louis to Washington in October, 1809. To William Clark, his companion in adventure, fell many honors during a long and active career. For seven years Gen. Clark served as Governor of Missouri Territory, and until his death in 1838, at the age of 68, he was a leading figure in the political and social life of St. Louis.

Gen. and Gov. Clark married twice and had several sons and daughters. One son was named for President Jefferson and another for Gen. George Rogers Clark, a much older brother of the explorer, who, by heroic exploit of strategy and arms won for the United States the territory of the Illinois country known in Revolutionary times as "the Northwest." It will interest New Yorkers to know that the widow of Jefferson Kearny Clark, a younger son of William Clark, is now living in this city. With her residing in a sunny apartment not far from Central Park, are two other descendants of the noted Clark family—Mrs. Julia Clark Voorhis and Miss Eleanor Glasgow Voorhis—granddaughter and great granddaughter of the dauntless pathfinder, and grandniece and great grandniece of George Rogers Clark, hero of Vincennes.

Mrs. Jefferson Kearny Clark recently celebrated her ninetieth birthday, amid a shower of flowers, tele-



COURTESY MRS. JULIA CLARK VOORHIS AND SCRIBNER'S \*\*\*

William Clark.

Continued on Following Page